THE THIRD EDITION.

SKETCHES
FROM
NATURE,
IN
HIGH PRESERVATION,
By the Moſt Honorable Maſters;
AMONGST WHICH ARE THE
UNDOUBTED ORIGINALS
(Never before exhibited)
OF

The Dukes of	Cu——d	Earls of	D——h	Lords	F—l——h
	Gr——n		M——d		C—v—n
	An——r		Ba——t	Biſhop of	Gl——r
	Qu——y		B—gh—m	Admiral	K——l
	N——k		C—r—le	General	C——g
	D—r—t		D——by	Hon. Charles	F—x
	A——ll	Lords	N—h	Doctor	F—k—n
	D----ſh-re		T——	Mr.	B—ke
Earls of	B—te		W——h	Mr.	J——n
	S——h		H——ke	Mr.	M—ph—n
	Ch——y		M—s—h	Mr.	D—n——g.
	B——l		L—le——n		

AND MANY OTHERS.

WITH EXPLANATORY AND IMPARTIAL STRICTURES ON THE MERITS OF THE SEVERAL PERFORMANCES.

LONDON:
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M,DCC,LXXIX.

CATALOGUE

OF THE

PAINTINGS.

EARL OF A---GD-N.

A Roman Senator making his firſt Oration in Defence of Liberty.

THIS artiſt ſeems, as a young and unexperienced performer, to promiſe fairly, and in conſideration of his want of practice encouragement, we are inclined to overlook ſome trifling de-encies in the execution of his piece. It will be not only ne-ſary, but incumbent on us, as impartial critics, to point out the ſt glaring abſurdities the painter has inadvertently fallen into. e back-ſcene, which ſhould be correſpondent with the ſituation his perſonages, he has made in repreſentation of a heath, envi-ed by ſeveral groupes of trees. The peculiarity of the circum-ce takes off the ſerious grandeur neceſſary to the ſubject. The re which repreſents the Roman orator, is by far too void of nity: the eye rather brutiſh than piercing, and the attitude e reſembling a whipper-in, than a Cicero, or Demoſthenes. ſpeaker ſeems to have conſidered rather the art of confound-than convincing.

2. *The Prodigal Son requeſting a Livelihood.*

There will be found much greater force, and elegance of exe tion, in this painter's ſecond performance. His pencil and louring ſeem nicely calculated for the above ſubject. The prin pal figure is peculiarly expreſſive and characteriſtic. His featu diſplay the different changes and ſucceſſions of good and ill f tune inimitably, and his whole appearance ſpeaks the folly and i morality of his conduct. The only fault we diſcover in the h torical part of the painting is, that the perſonages applied to the prodigal, ſeem rather, by their looks, to upbraid, than co miſerate his condition.

3. *The famous Horſe P o o o o o o o o in full Speed.*

A maſterly performance! The painter ſeems to have caught the fire neceſſary for embelliſhing his ſubject. If we may take liberty to hint one error in the compoſition, it will be, that artiſt, to ſhew the muſcles of his beaſt to advantage, has pourtra him rather in a ſtarving condition. The features of the joc ſeem to expreſs neaily as much on his part.

LORD A----ST.

1. *Edward the Black Prince, with allegorical Figures.*

We cannot ſpeak ſufficiently in commendation of this beaut chef d'œuvre of painting. It is executed in a ſtile that does ho to the artiſt. Edward, the chief figure in the piece, diſplays his viſage every feature that can expreſs the glory of a ſoldier, the benevolence of a man. With an eye of moſt engaging p the face preſerves a commanding grandeur and nobleneſs, and p ſents us with what we judge a moſt compleat reſemblance of characters it is deſcriptive of.

2. *Vi*

2. *Victory and Fame contending.*

The chief object that ſtrikes us in this piece is the figure of a
o returned from the overthrow of an enemy, whoſe forces are
n retiring precipitately in the back ſcene. Victory and Fame
ear laying their treaſures before him, and anxious to attract his
acknowledgments. The perſonages are repreſented in female
ſſes, with other uſual habiliments, and the hero, who ſeems a
ton, receives from their hands the military order of the B---.
he painter has been guilty of any deficiency, it is in giving his
o too placid a ſerenity on the occaſion.

DUKE OF AN-----R.

1. *Dionyſius robbing the Statues of Jove and Æſculapius.*

Hiſtory accquaints us this Emperor was ſo ardently attached to
ring, and at the ſame time ſo ingeniouſly witty in palliating
hefts, that he frequently was guilty of the one for the oppor-
ty of introducing the other. He robbed the above ſtatues of
ornaments, becauſe a golden veſture was, as he ſaid, an in-
brance to Jupiter in ſummer, and too cool a dreſs in winter,
ecauſe Æſculapius ſhould not preſume to wear a beard, when
ather Apollo went without one. The circumſtance is admi-
executed, and Dionyſius, by favor of the painter, preſerves
letely the ill idea we received of him from the hiſtorian.

2. *A Night View of Lauſanne in Switzerland.*

very pleaſing and juſt repreſentation; but we think the ſcene
too crowded, conſidering the advance of the night. The
r beſt knows for what purpoſe his perſonages are aſſembled:
n only, with any probable grounds, fix on one, not greatly
honour of the parties concerned.

DUKE

DUKE OF A---LL.

A Family Piece, the Colors faded.

A miſerable performance! We know not which deſerves t greater blame, the family for ſuffering themſelves to be ſo mangl or the painter for abuſing ſo many of God's creatures. The la and her daughters ſeem to have ſome remains of decency viſi here and there, tho' the eldeſt of the latter has the figure of a ra if not ſomething worſe. The gentleman is moſt wretchedly d daubed, and ſeems to be rather conſulting the tinſel of his wif dreſs than her perſon.

COLONEL B---E.

1. *Phormio teaching Annibal the military Art.*

This upſtart has been handed down from remote ages as moſt finiſhed pedantic coxcomb of his time. Annibal paſſing n his ſchool, after ſeveral conqueſts, and inſtances of conduct a proweſs, Phormio, in a ſtring of poſitive arguments, undertook convince him that his whole plan had been wrong, and that hi ſelf only could let him into the true ſecret. The contempti figure of the one, with the contemptuous dignity of the other, beautifully expreſſive, and highly coloured. Phormio wants only to make a compleat bluſterer in the H--- of C------. think this painter highly deſerving encouragement, and inimita in his preſent execution.

2. *A Gentleman in the Character of Thraſo.*

Vide Terence's Eunuch.

What Phormio wanted in figure and attitude, is compleatly medied in the above ſtriking perſonage. The bullying co

que

ence of his appearance, is admirably characteriſtic of the ſtile of haviour it is intended to repreſent.

VISCOUNT B-R------N.

1. *Trophies of War recovered from the Enemy.*

If this painter be as miſerable in his judgment, as in his execu- n of military pieces, we may with juſtice ſtamp his talents moſt ecrably unworthy of public exhibition. His drums and fifes are very ill arranged, that they will ſcarcely admit of any diſ- ction, and yet we may pronounce his forte to conſiſt in this di- ion particularly, as the reſt of his *warlike groupe* is a mere unin- ligible daub.

2. *A perſpective View of the Stable-Yard, St. James's.*

His ſecond piece is in a much better ſtile. The colors are well poſed, and the light and ſhade nicely conſidered. We judge this ius to be more calculated for unfiniſhed paintings, though it not be denied, but that in ſome parts of his performance he has wn himſelf capable of putting the laſt ſtroke.

REVEREND Mr. B-.

Hercules and Antæus.

This artiſt is peculiarly happy in the diſtribution of his veins muſcles. He has given all that expreſſive energy in his fi- es, that we may have conceived from the Poet's deſcription. æus ſeems to breathe in his doleful ſituation, and his con- or appears abundantly deſirous to " give him a belly-full."

EARL B-----ST.

1. *A Nobleman in the Character of Polonius.*

Vide Hamlet.

The ludicrous ſtateſman before us wants neither figure or featu to give a juſt idea of his character. The artiſt has anſwered our moſt expectation in the execution of his piece. A vacancy of preſſion in the face is what we judge moſt neceſſary in a pictu imitation of Shakeſpeare's prime miniſter, and the painter ha fully profited by the aſſiſtance given him, that he has hardly le ſingle line in his hero's viſage, to diſtinguiſh his humanity.

2. *Peter rejecting the lucrative Offers of Simon the Magician.*

How ſo capital a painter could be ſo wanting in the executio his characters is ſurprizing. Peter, who ſhould have been rep ſented as diſplaying a benignity properly tempered with refe ment, has, in the turn of his features, nothing more than a m vulgar malicious fury, rather ariſing from the inſignificancy of proffered temptation, than a laudable contempt of its author. mon's countenance is glaringly deficient, and wants that nice ſemblege of expreſſion which marks his hiſtorical character.

MR. BU---LL.

Hero and Leander.

The Town, that is to ſay, the Ton, muſt be made acquai that theſe very intereſting lovers are ſuppoſed to be in their hap not their ungentle condition. Their loves, the poets ſay, wer ſincere and mutual, that in their deaths they were not divi The ſame waves that bore the hapleſs Leander, made a Hero a p ner in his calamity. At preſent indeed they ſeem ſo fond

conten

ntented, that they almoſt give the lie to the ſubſequent report e hear of them. The fair is overjoyed at the court paid her by r amorous ſwain, who looks for all the world like a truant ſchool-y, about to make but one mouthful of an apple-pye.

EARL OF B-LL----T.

A whole Length repreſenting Fortitude.

There is an elegance in this artiſt's compoſitions, that can pleaſe ly on an examination of his pieces. Deſcription will be far ort, and even incorrect in any diſplay it may exhibit of his beau-s. We can only pronounce it as certain, that Fortitude main-ns, throughout her whole figure, a ſuperiority of perſon and dig-y, that leads us to a pleaſing proſpect of this painter's future me.

VISCOUNT B---NG---KE.

The Spendthrift and the Swallow.

Æſop gives us a pleaſing moral in handling the above ſubject, has the painter been leſs happy in adding, as it were, life to ſcene the fabuliſt deſcribed. The unhappy character ex-ited as the hero of the tale, is depictured in a truly tattered con-ion, and bears in his viſage the marks of unfeigned contrition. r living genius has enlarged on Æſop's groundwork, and de-bes the prodigal as having been born in the height of ſplendor, ich is perſonified by two female figures guarding over him, en an infant. The piece is particularly well finiſhed and highly oured. The emblematical repreſentation of cards, dice, &c. &c. very characteriſtic, and excellently fancied.

DUKE

DUKE OF B--T-N.

Diogenes on Ship-board.

If any fault can be pointed out in the compoſition before us, is that this ſtriking figure is rather unreaſonably tinctured with il nature. His moroſe diſpoſition ſeems to tranſport him beyo bounds. The characters which form the group are all femal who ſeem attentive to accompliſh every wiſh their ill-humou tyrant can form. The eldeſt daughter is to appearance as forwa as her companions, but diſplays a ſort of backwardneſs in the e which whether it be the fault of the painter, or herſelf, we cann determine.

EARL OF B-----L.

1. *The Death of Curtius.*

The earth being ſunk in the midſt of the Roman forum, and being decreed that it ſhould never be cloſed unleſs ſome young n bleman were buried in it, Curtius mounted his horſe and rode in the cavity. The figure of the young Roman is particularly well ex cuted, except that the features repreſent a greater advance in ye than fell to Curtius's lot. The wrinkles the painter has beſtowed him, agree but ill with the language of the hiſtorian; but for t ſake of ſo compleat a piece of ſkill, the impropriety may be e cuſed.

2. *Matrimony; an hiſtorical Painting.*

Unleſs the artiſt intended it as a burleſque on the married ſta we cannot diſcover the propriety of his character. The good h band, who firſt ſtrikes our view, ſeems aſleep, and with his ba towards madam, who conſoles herſelf under the misfortune, ex

mining and correcting a large bundle of manuſcripts, ſeemingly ls, conveyances, and other papers to the like purpoſe.

EARL OF B-----GH-M.

Alexander making his triumphal Entry into Babylon.

Very wretchedly murdered, conſidering the renown of its com- er. Alexander ſeems rather ſtealing into ſome enemy's camp midnight, than returning victorious from conqueſt. His reti- is compoſed of a ſet of wretches, more calculated to grace a burn exit, than an Emperor's chariot. The painter has been ſparing of his colours, that we can hardly diſtinguiſh the Empe- 's habit from that of his Lords, nor theirs from a citizen's every ſuit.

SIR C------ B--B--Y.

Chriſtian eaſed of his Burthen.

Vide Pilgrim's Progreſs.

The poor ſufferer diſplays a moſt immoderate ſhare of joy at the unate event, and looks with ſuch an eye of exultation on the ncaſt load, that one can only compare him to a huſband juſt ted from his wife.

EARL OF B-TE.

1. *The Arms of Scotland ſupported by Pride and Tyranny.*

Every one muſt allow this is a ſtrange deſtgn either for hiſtory painting; but the unpleaſing ſnrprize at ſuch a ſubject, is en- y removed on a cloſe examination of the maſterly ſtile in ch it is executed. The ſupporters are truly expreſſive in perſon features; nor can the horror we receive from their correſpon- t ſentiment, be exceeded by that of their haggard viſages.

2. *A State-Repeater, on a new Conſtruction.*

This painting, which is intended to repreſent a watch, exhi a variety of wheels, all in quick and uninterrupted motion. chief curioſity we are led to conſider, is the concealment of grand machine, which gives action to the whole ſyſtem, and wh the painter, who is ſaid to have been alſo the inventor, will gratify us with a ſight of.

3. *Æneas bearing his Father from Troy.*

Whether it proceeds from the heavineſs of the load, or the l practice Æneas has had in ſuch ſort of employments, the young man ſeems violently agitated under his paternal lugg Old Anchiſes, who, by the bye, appears ſufficiently *well timb* to be his own ſupport, has too merry a face on the occaſion, ſeems to ſay he cares little for the conflagration in the rear, vided he eſcapes ſcot free. *N. B.* We believe the painter has ſome aſſiſtance from his ſon in this piece, as we have heard aſſert his intention of bringing the young gentleman up to trade.

Mr. B--KE.

1. *Cicero declaiming againſt civil Commotions.*

The orator appears to have well ſtudied the juſtice of his ca and is happy in the diſpoſition of his limbs. His expreſſio features borders too much on the ludicrous, but, on the whol far from being deficient or unnatural. We cannot ſpeak ſo fa ably in regard to his figure. The Painter has done too much him, and Nature little, for he has neither dignity or height ſ cient to recommend him in the character he has aſſumed.

eak impartially, the artiſt has made him what Cicero might, not hat Cicero ſhould have been.

2. *Longinus---Taken from an Antique.*

Too young and vacant a face for this great and excellent critic, e the chief faults of our painter's preſent compoſition. The fea- res are ſomewhat void of expreſſion, and have a roughneſs not uly ſuitable to the frown of antiquity.

L O R D C - - D - N.

A whole Length of Neſtor ſpeaking.

We may venture to pronounce, that could this veteran take a ort excurſion from Elyſium, he would be happy in ſeeing his vn perſon ſo excellently tranſmitted to after ages. Whatever ſu- riority, experience, wiſdom and eloquence might have given m, are centered in the painting before us, where the touch of a ſt-rate artiſt is viſible in every ſtroke. His attitude is peculiarly iking, and wants only the addition of arguments to preſent us th the hoary counſellor ſo celebrated in the Iliad.

A - - - - - - - - - OF C - - - - - - - - Y.

Job's Reſignation in Affliction.

Amongſt many other urgent cauſes for complaint, Job found a adſtrong wife by no means the ſmalleſt. Whilſt the reſt vexed d tormented his bodily tranquillity, that diſtracted his mind; ſo at the painter has choſen the latter ſubject as moſt expreſſive of s hero's reſignation under misfortune. The figure of Job is ex- uted with inimitable propriety of features, and that of his mate t leſs excellent in the diſtribution of coloring. The moſt glar-

ing

ing error to be perceived, is that the piece is too much moderniz Job appears reading ſome recent religious writers, and his La writing cards of compliments and orders to milliners, whilſt ma other papers equally familiar to the preſent times lie ſcattered the floor.

EARL OF C-----LE.

1. *Iphis changed to a Man.*

Iphis was a Cretan virgin, turned into a man on her weddin day. Lygdus, her father, having commanded every girl he ſhou beget to be deſtroyed, it was found neceſſary to conceal her ſex long as poſſible. This figure is executed with great ſoftneſs a taſte. The connection it preſerves of the two ſexes is nicely e preſſed, except that we think the painter to blame for having ma the principal features more reſembling Iphis in her firſt than ſ cond ſtate.

2. *Inſide View of Lady C-------'s Bedchamber.*

We may affirm this a truly critical and commendable piec The variety of embelliſhments the artiſt has beſtowed on it, w be very explanatory to future ages of the preſent taſte in furnitu No part can with propriety be diſunited from the reſt, nor can venture to ſay any article is miſapplied, except there be too grea profuſion of poetical volumes.

DUK

DUKE OF C-----S.

Demoſthenes correcting his Deficiencies of Elocution.

he figure of the ſpeaker wants weight and dignity. A certain ance of perſon ſeems to have been the painter's chief aim; but ever a beauty of that denomination may ſtrike us ſimply, it is ſufficiently captivating to ſupply the want of the more com- ding traits of a Grecian orator. The nature of the ſubject to re pleads ſomewhat in favour of his maladroitneſs, but by idering Demoſthenes' immediate want of accompliſhments, we ed to forget the tradition hiſtory delivers to us of his ſubſe- t improvement.

EARL CH--------Y.

1. *Venus and Adonis.*

enus's ſmile is rather too much heightened, and favours more e courteſan than her character requires. Adonis is a truly ming young fellow, ſomewhat bordering on the athletic, but outré, conſidering the labors Venus ſeems to demand from . This picture, when faded by time, will be very well calcu- to repreſent the ſwain in a leſs enviable point of view. The udes will equally ſerve the firſt or ſecond period.

2. *Figure of a Knight Errant in Search of Adventures.*

moſt gallant phiz, joined to a love-ſick eye, are the chief ties that ſtrike us in this piece. The Knight is clad in a ſuit

of armour, intended, we preſume, to repreſent more modern coutrements than were cuſtomary with gentlemen in his ſituat We can only add, that the features are admirably expreſſive, the whole figure animated in a moſt maſterly ſtile.

GENERAL CL----N.

1. *Annibal paſſing the Alps.*

The old veteran diſplays the true ſpirit and perſeverance ſoldier, and directs his undertakings with a calmneſs that does nour to the painter's judgment and genius. An invincible cou ſeems to animate his deſigns, and the canvas preſents us Ann in perſon, as we muſt have repreſented him in our minds. know not whether to commend his patriotiſm, or blame his merity, ſince the dangers before him appear as deſtructive as in mountable.

2. *A whole Length of Jane Shore.*

The beautiful elegance of this figure, is conſiderably height by the melancholy ſadneſs ſeated on her countenance: her have all that power of utterance in them, which prefaces a tal ſorrow and contrition. Surely the artiſt muſt have felt, in the ecution of his piece, all the ſentiments which ariſe from ſo diſt ſing a ſituation.

LORD COL----E.

Venus, attended by the Graces.

We think the artiſt has greatly miſtaken his talent. Paintin by no means his forte. At leaſt, if it be, he muſt be confeſſed univerſal underling. Venus, who is depictured compleatly in bagnio ſtile, has no one feature to give us an idea of her being mo

portal, and her ſmiling train will moſt certainly make little reſiſtance, if they ſhould be unhappily attacked by a ſhower of rain in any of their ruſtic perambulations. In ſhort, the chief excellence of the painting is, that it will waſh.

GENERAL C-------G.

Æneas and Dido in the Cave.

This painter abounds in juſtneſs of coloring, joined to admirable expreſſion in the attitudes of his perſonages. The military habit of the Trojan prince adds much to the manly dignity of his perſon. His face is ſtrongly marked, and preſerves the addreſs of a lover, together with the grandeur of a warrior. Dido has all the languiſhing beauty neceſſary for her character and ſituation. A majeſty and elegance of figure ſhould conſtitute her moſt ſtriking trait, and we think the painter has done them juſtice. A little leſs embonpoint would have rendered his heroine more engaging: however Æneas ſeems to overlook ſuch immaterial objections, and accoſts the fair without either timidity or reluctance.

LORD C--V-N.

Actæon changed to a Stag.

Fabulous hiſtory tells us that Actæon paid thus ſeverely for peeping at Diana when bathing; and truly conſidering all things, it was a high affront to a lady of ſuch nice honor and delicacy as the goddeſs. The painter has not confined himſelf to the repreſentation of the bare narrative, but has ingeniouſly given ſuch a turn to the features of his perſonages, that we ſhrewdly ſuſpect there was ſome more ſecret cauſe for the hunter's breach of good manners. But it as it may, Actæon makes large ſtrides to ferocity, and commands our attention by the immoderate ſize of his antlers---Verum ſat ſapienti---The painter had ſome other game in view.

DUKE

DUKE OF C--------D.

1. *Polemo corrected by the Eloquence of Xenocrates.*

This faſhionable libertine, in the height of phrenzy, enteri the philoſopher's ſchool, was abaſhed at the excellence of his re ſoning, and became a ſincere convert to his precepts. The hiſto is well ſupported by the powers of the painter, and executed in very lively and pleaſing ſtile---Polemo's figure attracts our noti by the propriety of its attitude. His features, while they diſti guiſh him as a rake, preſerve the neceſſary ſurprize occaſioned b the enforcing arguments of Xenocrates; while the philoſophe unmoved at the rank or licentiouſneſs of his pupil, addreſſes hi with a pathos becoming the goodneſs of his intentions.

2. *The Returning Prodigal.*

We continue to perſevere in our impartial commendation of th artiſt. His genius is liberal and ſublime, tho' wild and uncultivate A frequency of maſterly touches may be diſcovered in the whole his performances. He ſeems to have deviated from the general pla obſerved in the art of painting. His faces, unleſs carefully ex mined, appear unfiniſhed, tho' on a nearer view, we find them abu dantly rich in deſign and coloring.---If there is any foible in h compoſition, it is his not being quite happy in finiſhing the ladie

3. *The Charms of Matrimony.*

His two former pieces are far exceeded by the third, which w judge much more critically executed, and more pleaſing from t choice of ſo engaging a ſubject. Too many encomiums cannot paid the artiſt for this capital ſpecimen of his ſkill, as we m ſearch the cabinets of the curious, eſpecially thoſe of our mode

m

hen of genius, without finding ſo truly good, and highly finiſhed painting.

EARL OF D-------H.

1. *The good Samaritan.*

Charity and compaſſion are beautifully expreſſive in the features f the above character. As the circumſtance does honor to the miable virtues of the Samaritan, ſo the execution of it reflects he higheſt compliment on the judgment and taſte of the painter. ach will live to their divided honor. It will be therefore need- ſs to add that we think the artiſt inimitable in the ſoftneſs f his touches, and the elegance with which he finiſhes his pieces.

2. *Domeſtic Joys.*

We know not what better title we can affix to a painting that onſiſts of the portraits of a private family—To a peruſer, the bject and criticiſm will appear inſipid and unentertaining. The npartial admirer of the piece itſelf will perceive the niceſt pro- iety in the execution of each diſtinct perſonage—The parents, ppy in the careſſes of a numerous offspring, exhibit what ex- ted life ſhould be, not what it is. In ſhort, a profuſion of co- ring, without any offenſive glare, will be found a particular xcellence in the compoſition we are treating of.

LORD D---L----E.

Variety, a finiſhed Piece.

Whilſt ſome are throwing down what they determine to be e burthens of life, others appear räiſing and nurturing them th the moſt partial fondneſs. The painting repreſents a group them differently divided, according to the variety of their taſtes

and paſſions, amongſt which we are particularly led to remark young rake offering money to an old crazy huſband for the partner of his boſom, who, for the ſake of a change, ſeems very willing to try the experiment.

DUKE OF D----SH--E.

The Deciſion of Paris.

The painter, like the poet, has taken care to make his hero *no fool.* The three very tempting beauties, who diſplay their rival charms, have very ample juſtice done them from his pencil but he has ſo far outdone *himſelf* in the enchanting elegance beſtowed on Venus, that we ſtand motionleſs admirers of his ſuperior excellence. Paris very naturally and wiſely takes but little time to determine. The piece diſplays him offering the apple to the faireſt. Impartiality obliges us to add that ſhe ſeems to catch at it too greedily, nor can we forgive a certain heavy, inexpreſſive ſet of features which very much disfigure poor Paris's phyſiognomy.

EARL OF D--BY.

A Nobleman in the Character of Lord Townly.

His Lordſhip wants figure, addreſs, and features. Under ſuch diſadvantages, which the painter ſhould have leſſened as far as decency would permit, where can we expect to find any reſemblance to the character my Lord has taken on him to aſſume. Not in the courtly deportment, or expreſſive dignity of his perſon, but in a certain *je ne ſçais quoi* of language, in the eye which ſeems to ſay, "I had rather the Devil had my wife, than myſelf."

DUK

DUKE OF D----T.

The Game of Cricket.

Our attention is very pleaſingly drawn to a view near Seven-aks in Kent, the ſeat of a noble Peer at K--- being viſible at ome diſtance. In the front ſcene the grand ſubject of the paint-ng is very agreeably repreſented, and the attitudes executed with reat ſkill both in the deſign and coloring. It is, to appearance, living concourſe of ruſtics, as the ſkirts of the encloſure are nvironed by an abundant group of merry faces from the neigh-ouring villages.

MR. D-N---G.

Whole Length Figure of a Roman Orator.

We cannot expatiate very largely on the beauties of this com-oſition. Its defects are numerous and glaring, amongſt which he ſleepy countenance of the pleader is not the leaſt. We think, owever, the painter by no means deficient in deſign, and his ieces not ill calculated for ſale.

LORD E--C--BE.

The Apollo Belvidere.

Like Hamlet's tale, horrible! horrible! moſt horrible! Criti-ſm ſtarts at ſo unworthy a ſubject. Malice and envy might aſonably expand their venom in ſo copious a field. What charms e original ſtatue might have poſſeſſed, are all ſo moſt unfortu-tely disfigured by this painter's pencil, that we fear Apollo ill baffle all endeavours to make him, himſelf again. We may dreſs the artiſt as old Square-toes does his ſon—"Study figures, d read Cocker's arithmetic."

MR.

MR. W--B--E E---S.

Portrait of Machiavel.

Had Mr. E— attempted a leſs arduous taſk, we think h ſucceſs would have been completer; however, genius is by means to be diſcouraged, and the gentleman has merit. H ſhades want expreſſion, but are laid on with judgment. He ſeem to have hit on a pleaſing, but not an admirable likeneſs. Practi will improve the advantages nature has beſtowed on him, an we doubt not but Machiavel, in his preſent unfiniſhed conditio will be far exceeded by his future compoſitions.

LORD F-----TH.

1. *A Scene in the Provoked Wife.*

We are highly pleaſed with the maſterly repreſentation befo us. Sir John, in his ſleepy condition, is diſcovered dragged to more decent place of retirement by his domeſtic, who paſſes ſatirical reflection on the different routes of maſter and my lad Her ladyſhip has great power of features, enlivened by a conſum mate averſion to her ſpouſe, and Sir John has equal juſtice don to his debauched and filthy perſon by the artiſt's pencil. On th whole, it may be pronounced a good piece, and very deſerving place in this auguſt aſſemblage.

2. *Death and Cupid.*

Æſop has given us a very pleaſing, and well-invented explan tion of the unnatural inſtances we meet with in the ſubject of lo and death. The fabulous ſuppoſition of their arrows being indi criminately confounded, accounts very poetically for the novelty the circumſtances. This event is repreſented by ſeveral emblem tic

ical alluſions in the back ſcene, and in front we have a pictu-
eſque view of Death aiming a dart at an old heart-broken
igure, whoſe battered phyſiognomy ſeems to ſparkle, with the
ontrary effect of the wing'd meſſenger---Several warm provoca-
ives to gallantry are diſtributed throughout the ſcene, and exe-
uted with great juſtneſs of coloring. The old gentleman him-
elf is a complete figure both in deſign and execution. His de-
ilitated perſon and extraordinary vivacity are very nicely pre-
erved in union.

LORD F---Y.

Troy in Aſhes.

A very melancholy repreſentation of a very melancholy ſub-
ect. The painter is peculiarly happy in touching private cala-
ities. There is not a face in the whole Trojan group, but
ooks as if its owner had loſt his patrimony. We wiſh them a
etter fate, and hope ſome good old devotee will houſe them for
he ſake of charity, as they are really not ill executed. At the
me time we adviſe the artiſt to employ the gains of the pre-
nt piece in purchaſing materials for the execution of a ſecond,
hich he may introduce with ſome more lively preface.

HONORABLE C. F--.

1. *The Fall of Phaeton.*

For excellence of deſign we think no painting ſuperior to this
ſt attempt of its ingenious compoſer. The neighing ſteeds
ve all the fire neceſſary for their ſituation, and the charioteer
ſo inimitably repreſented in his fall, that we could wiſh to
e him in ſome more favorable track of promotion. We have,
owever, this fault to find with the painter, that though he
eſerves great juſtneſs in his attitudes, he is rather unnatural in
s expreſſion of features. Phaeton ſeems rather to bully than
ſpond under his calamity.

2. *The Fox that had loſt his Tail.*

Æſop gave ſpeech and reaſon to the brute creation. This artiſt has given them what they even then required:—a viſage proper for the occaſion. We ſee the ſame ſolemnity of features in the painter's diſplay of foxes, as is uſually to be met with in our Engliſh courts of juſtice. The oratorical gentleman, who ſeems truly calm under his misfortunes, joins the gravity of a Commoner to the ſhrewdneſs of Reynard, and appears to offer powerful and convincing arguments in favor of his ſubverting ſyſtem.

DOCTOR F---KL-N.

Achilles and Chiron.

The venerable authority of this ſo ſucceſsful inſtructor is very happily pourtrayed in a commanding power of features. We reflect with pleaſure on the renown of his pupil, and trace every heroiſm of his life with ſingular admiration, when we view the inſtructor ſo truly venerable and engaging. The painter has been more completely happy in the execution of Chiron than Achilles. The warrior wants the calm attention due to the guardian of his infancy.

DUKE OF G--------R.

The Four Bulls, a Fable.

It is hard to diſcover what could be the painter's reaſon for chooſing ſo uninviting a ſubject. We own the moral of the tale reads well, but for the pencil, no ſcene could be rendered more flat and unintereſting. His bulls, conſidered as bulls, are very tolerable beaſts, but as it muſt be confeſſed they have not the art of ſtarting from the canvas, we trace no great ſigns of taſte in the compoſition

ition. Probably they were meant allegorically, as there are seve-al unintelligible figures ſcattered about the painting, which we annot think have great concern there.

BISHOP OF G--------R.

Pride and Parſimony.

The above characters are perſonated by females, and heightened with all the traits that can conſtitute the paſſions they repreſent. Indeed, to ſo great a pitch has the painter carried his inveteracy againſt theſe very engaging ladies, that he has not left them a ſingle feature to palliate their deformities. To add to the horrors of the ſcene, they are eagerly catching at a mitre, which appears pendant over their heads. A buſt of POPE weeping is repreſented at a little diſtance.

DUKE OF GR----N.

1. *The Ghoſt of Junius.*

A very decent compoſition, conſidering it is unſubſtantial. Junius has loſt the charms he poſſeſſed when living, and unwiſely judged it not neceſſary to ſubſtitute others in their room, when dead. As a ghoſt, he makes confeſſedly a moſt formidable figure, and ſeems landed with an intention to frighten the living into a compliance. We are not able to diſcover the character to whom the ſpectre addreſſes himſelf, but conjecture it repreſents ſome enemy, whom he vilified before his change of reſidence.

2. *Lucius ſpeaking in favour of a Ceſſation of Arms.*

Vide Tragedy of Cato.

Had not the painter been ſo communicative as to have acquainted us this honorable piece of antiquity was intended for one of Cato's

Cato's ſenate, we certainly ſhould never have found it out. His figure breathes none of that ſublimity for which the defenders of his cauſe were ſo celebrated, nor has he that grave compoſure in his looks, which ſo neceſſarily befits a ſenator. Lucius's ſentiments, Mr. Addiſon informs us, were honeſt and laudable. The painter (as they are quite out of his way) has not been able to mangle *them*; ſo we may conjecture that Lucius is ſtill honeſt within the canvas.

MARQUIS OF G-----.

The Flitch of Bacon.

It is needleſs to give an hiſtorical explanation of this picture, the circumſtance being ſo well known. In our critical remarks, which ſhall be brief, it will be ſufficient to obſerve that the painting is delightfully pleaſing, and finiſhed in a moſt elegant ſtile. The contented couple are the pictures of happineſs, untinctured with the follies of the age. Convinced of the abſurdity of neglecting each other in public, they ſeem only bleſſed in a mutual intercourſe of ſmiling affection. In ſhort, candor obliges us to hold them to view as the beſt paintings we have yet met with of the kind.

LORD GR-----R.

1. *Achelous and Hercules.*

Hercules catching his rival in ipſo facto of corrupting Deianira's morals, menaced deſtruction, and was with difficulty appeaſed by Achelous' preſenting him with the horn of plenty. The figures are good, only Hercules is pourtrayed rather too frightful. In the contention, his phyſiognomy ſeems more calculated to inſpire terror, than any other godlike attribute the painter has given him. The

ne cornucopia is abundantly rich and gaudy, but we think too ch inlaid with gold.

2. *The Snail drawing in his Horns.*

A moſt laughable ſubject for a maſter! and to add to it, we e the greateſt beauty of the piece by the reptile hero's refuſing a ſight of his honorable diſtinction. It is generally noticed t the ſnail withdraws his horns through fear, and yet we can- think that a motive on the part of our gentlemen, as there no object in view but a fool at ſome diſtance, who appears ding a billet doux on the other ſide of the ſcene.

EARL OF G---F--D.

Diagoras dying in the Arms of his Children.

This truly venerable character is reported from hiſtory to have n ſo tranſported at the ſucceſs of his children in the Roman mes, that he died in their arms with exceſs of joy. The ſub- t is beautiful, and executed in a ſtile equal to its value. The m reſignation of the father, welcoming his laſt moments, is mirably painted, nor can we ſpeak ſufficiently in praiſe of the ſions ſo expreſſively deſcribed in the features of his ſons.

LORD G. G-----NE.

1. *Prince Ferdinand at the Head of his Troops.*

An attempt as bold as the execution is miſerable. So far m preſenting us with a prince and a warrior, the painter has rdly allowed his hero the figure of a man. We ſhall not waſte ticiſm on the many errors of his piece, but only counſel him, mediately after the exhibition is cloſed, to conſign it to eternal ivion.

2. The Poet Horace flying from his Colors.

It muſt be owned this piece is rather ſuperior in deſign an propriety of attitude to the laſt. The figures have eaſe and ex preſſion. Poor Flaccus, who never ſhould have been brough on the ſcene on the ſcore of military miſhaps, is a very laughabl hero; ſo that while we commiſerate his misfortune, we cannot help ſmiling at the woeful diſplay of his timidity.

3. Miniature of the King of Pruſſia.

Why this artiſt ſhould always wiſh to ſhew his ſkill in mil tary ſubjects is ſomewhat ſurprizing, conſidering his inability i that ſtile of painting. His Pruſſian Majeſty is highly unworth the great original from which the likeneſs is ſuppoſed to be taken Too great a weight of fleſh, joined with a heavy unmeaning eye are glaring inconſiſtencies, which our painter has moſt wonder fully fallen into; and how he could beſtow ſuch impolitic attri butes on ſo great a general, is far above our comprehenſion t unravel.

SIGNOR G------I.

Orpheus giving Life to Woods and Rocks.

The muſician, we are to take it as granted, has an inexpre ſible power over the ſyſtem of melody. That circumſtance o his perfection muſt inevitably be ſuppoſed in painting. How ever, it is by no means our intention to diſpraiſe the ſcience, o condemn the perſon of Orpheus. The painter has done hi ample juſtice, nor ſhall we attempt to diminiſh the merit of capital a performance. We only hope, that in his future piece he will oblige the world with ſomething more connected wi painting than the ſubject of muſic.

SERJEAN

SERJEANT G----.

A whole Length Figure of Juſtice.

Impartiality, unbiaſſed by private views, has been our invaria-
e guide in the judgments we preſume to paſs on the merits or
eficiencies of ſo many noble and celebrated maſters. From our
rict obſervance of this conſideration, we cannot omit the praiſe
ne to this truly ineſtimable painting. More accurate judges
ay poſſibly diſcover ſome minutiæ of errors in their microſcopic
iticiſms that eſcape a liberal admirer. We can only give it, as
r united ſentiments, that Juſtice has never been more amiably
ourtrayed, or executed with greater judgment, than in the ad-
irable figure before us.

HONORABLE COL. H------T.

Diomed and Ulyſſes bearing off the Palladium.

So few bad pieces are to be met with in this collection, that it
but a repetition of the ſame compliment, to pay a juſt tribute to
e ſeveral merits of their maſters. The painting before us is
orthy every commendation we can beſtow on it. For boldneſs
execution, it far exceeds the generality of thoſe we have of-
ed, and cannot fail to deſerve the admiration of the moſt cri-
al obſervers. Diomed is the character we are particularly led
conſider, and the coloring charms us. He is all we can wiſh,
en we figure to ourſelves the perſon of a hero.

LORD H--KE.

1. *Achilles rendered invulnerable.*

Thetis, the goddeſs, mother of this Grecian champion, is ſaid
have dipt her darling in the waters of Styx, and thereby ren-

dered

dered him proof againſt all the Trojan artillery, except in the heel. The painter has diſcovered great ſkill in his attitudes, and finiſhed his piece in the true ſpirit of juſt coloring. Achilles, with his young face, promiſes all the glories ſo nobly fulfilled in his future life. This picture, whilſt it is a chef d'œuvre in painting, exhibits a very uſeful moral to the mothers of this modern and inglorious æra.

2. *Britannia with her Spear and Shield.*

As this is a ſubject which has of late been almoſt totally neglected, it claims a double ſhare of our praiſe from the propriety of the thought, and the execution of it. Britannia has, we think, rather too mournful a face on the occaſion, and the veteran beſide her appears, without any reaſon explained, to make a party in her concern. The noble artiſt has certainly ſucceeded beyond our hopes in the excellence of his piece; but we ſhould have been better pleaſed had he given us a key to thoſe myſterious parts, which we, who are out of the ſecret, are not able to unravel.

VISCOUNT H---.

A Storm at Sea.

Not amiſs, conſidering the difficulty of doing juſtice to ſuch a buſy ſubject. His half-veſſels are characteriſtic, and at the ſame time have ſaved him ſome trouble by their demi-demands on his pencil. His fleet braves the pelting of the ſtorm very heroically, though the admiral, who is viſible, in ſpite of the confuſion, appears within a hair's breadth of ſinking, in the general calamity.

HONORABLE SIR W. H---.

Achilles in Armour.

Unhappy ſhade of ſo valorous a chief! May thy manes never

made acquainted with the ſtrange metamorphoſe put upon ee by a Britiſh painter! To have done with exclamation, we ſorry to pay ſo ill a compliment to this very celebrated artiſt, to aſſure him that his warrior is by no means anſwerable to ideas we had formed of the mighty ſon of Peleus. His ntenance, dreſs, and figure are all full-mouthed witneſſes to condemnation, and ſo eloquent in favor of the contrary party, t they leave not a wreck behind, for poor Sir William to lay d of. This is not all the fault our criminal ſtands accuſed of. e tedious length of time, with the waſte of coloring to no poſe, before the piece was completely mangled, are all unan-erable accuſations, and prove him a painter undeſerving the or of the public.

EARL OF H------DON.

A Miniature Face of Helen.

he wanton fair has every grace of feature neceſſary to ſtamp a finiſhed courtezan; though the painter has been rather too re in delineating her characteriſtics, and has ſcattered ſuch a ſuſion of rouge indiſcriminately over her face, that we ſhould her to have been a drunkard, as well as ſomething worſe. ded to this, ſhe has ſo maſculine an air, and ſo unnatural an ation of her hands, that we take it for granted the artiſt dered in the character, and judged ſhe was ſome Grecian es of old time.

C-----S J--K----N, Eſq.

The Ladder of Ambition.

e may venture to pronounce this a very promiſing painter. eems to have well ſtudied the delicacies neceſſary to form a

complete artiſt, and ſucceeds particularly well in the diſplay them. His ladder is certainly higher than we ſhould have e pected, but its ſteps are ſo exceedingly true in the perſpecti that we are invited to its ſummit without any injury to the nice of our feelings. We wiſh him that ambition he ſo critically d ſcribes, and doubt not but it will lead him to the golden reco pence of merit.

EARL OF J------.

Eve tempted by the Serpent.

By the blooming elegance of our general mother's perſon, ſhould judge the painter to have copied the figure from ſome B tiſh beauty of the age. Different enquirers will fix on differe ladies as the moſt natural originals in ſuch a caſe. For our pa we meddle not with——affairs. The ſcene is well deſcribed a embelliſhed in a maſterly taſte. Eve has in her all that we thi lovely, but ſpeaks, in the language of the eyes, her ſubject to female frailty. One thing will plead in her behalf—T artiſt has given her a very perſonable ſerpent.

LORD I----M.

Prometheus chained to a Rock.

The vulture, which we ſee making a meal of the poor crim nal's entrails, is admirably calculated for the office, nor has t painter been ſparing of his horror, in finiſhing his hero's facri gious face. Prometheus is ſo far from moving our pity, that think the puniſhment too refined for ſuch a hang-dog. The arti however, is anſwerable for all the unjuſt additions he has be pleaſed to make on the ſubject of his priſoner's ill deſerts; only follow the clue he gives us, when we pronounce the figu to be truly in the Tyburn ſtile.

ADMIRA

ADMIRAL K-----.

1. *Achilles in dudgeon.*

Achilles has a ſublimity in his anger, which ſerves as an excuſe for disfiguring ſo noble a ſet of features. We cannot think the artiſt happy in his choice of a ſubject, though he is perfectly a maſter in the execution of it. The ſerious reſentment viſible in the warrior's countenance commands our attention, and when that is once given, the applauſe ſo critical a piece of painting merits, can by no means be withheld. The ſcene is ingeniouſly calculated to ſuit the paſſions of the character, and preſents us with a kind of ſilent ſurly gloom on every ſide—On the whole the piece is very capital, though rather unpleaſing in its hiſtorical matter.

2. *The Contention of Ajax and Ulyſſes.*

There is a kind of vehemence, if we may be allowed the expreſſion, that gives a very agreeable pathos to the painting before us. Ajax preſerves that fire, ſo inſeparable from his character, as delivered from hiſtory, and engages us greatly in his behalf by the openneſs and honeſty of his countenance. The artiſt has given him the attributes of true valor, unmixt with policy, whilſt he has ſhewn himſelf equally excellent as an hiſtorian and a painter, in abundantly characteriſing the latter quality in Ulyſſes. We may, without flattery, declare this a moſt beautiful repreſentation of the circumſtance on which the ſubject is founded, and hope its immortality will be equal to its excellence.

SIR JOHN L---.

Anniceris exhibiting his Skill in Chariot-driving before Plato.

This ſage philoſopher, at a time when Anniceris was applauded with

with the united acclamations of innumerable ſpectators for hi extraordinary ſkill in never driving out of the ſame track, was th only one who condemned the diſpoſal of his time, and argued i oppoſition to the depraved taſte of the times. The figure of th venerable counſellor is pourtrayed with great juſtneſs and beauty but that of Anniceris muſt be confeſſed ſuperior in point o warmth of coloring and expreſſion. The vacant look, contemp tuous ſneer, and profligate appearance he exhibits, are truly cha racteriſtic, and well finiſhed. If the painter has been guilty o any error in his deſign, it is, we think, in having delineated to great a number of female faces in the groupe. The ladies o that age would not certainly either have countenanced the man ners or the man.

LORD LE D--------.

Silenus mounted on an Aſs.

The painter has done great juſtice to his toping hero, in the propriety of his perſon and features. He appears a true jolly blade, and wants neither power or good-will to make himſel maſter of his part. The difficulty of pourtraying ſo inconſtan an attitude as that of Silenus ſpeaks greatly in favor of the artiſt' ſkill; nor are the emblematical figures beſide him leſs proofs o the drunkard's character, or the painter's taſte. We beg leave to point out one error in the compoſition, which is, that the aſs has more the look of a gentleman than his maſter.

M. OF L------.

Hercules and Omphale.

That a hero, invincible in battle, ſhould not be equally proo againſt the cannons of the fair, is a truth ſo neceſſary to be taught the

he moderns, that antiquity has been replete with examples for heir inſtruction. Hercules, after his many valorous feats of ourage, confeſſed himſelf the ſlave of Omphale, and, to give er pleaſure, accoutred himſelf in her habit, and reſigned his wn to the lady. We cannot laviſh many compliments in praiſe f this painting, as its perſonages are very ill calculated to re-reſent the characters it appears to draw. Hercules is diminiſhed nto a poor dwindled beau, ſeemingly of the preſent generation, nd has changed his perſon, as well as dreſs, if we may judge rom the inſignificancy of his looks. In ſhort, it is an under-ate piece, and can never pleaſe, even on a ſlight examination.

LORD L------N.

1. *Paris and Helen.*

The rape of Helen is a circumſtance which ſo frequently oc-urs to our remembrance, that it will be needleſs to give any mbelliſhment to our criticiſms by ſketching the outlines of the ffair. The painter has given ſuch additions to the characters, s hiſtory left us to imagine without particularly expreſſing hem. For inſtance, he has made Paris an emaciated rakiſh-ooking debauchee, who ſeems to tell you by his appearance, hat from his firſt approach to manhood, he ſpent the greateſt hare of his hours in a bagnio. Helen is equally characteriſtic. The furniture of the chamber is entirely novel, and beyond our xplanation. The chief paintings ſuppoſed to compoſe a part of are; a head of Henry II. a view of H--park, Worceſter-ire; portrait of a nobleman, which we gueſs to be the deceaſed ther of the owner of the manſion; another portrait of a b--p, uch mangled, as indeed are the reſt of the collection.

2. *Mars and Venus diſcovered by Apollo.*

Nice critics would probably ſay on this ſubject that the ſcen is too highly painted, and beyond the limits of reaſon or deli cacy. The perſonages are to be ſure in ſo critical a ſituation, tha we cannot favour the world with a minute deſcription of th beauties they diſcover. Let it ſuffice that we compriſe th whole of our more private obſervations in this ſhort ſummary Mars and Venus would be the completeſt of their ſex, wer they employed in a better purpoſe. We are led to wonder wh Sol ſhould be habited in lawn ſleeves.

3. *The Deſerted Village.*

Vide Dr. Goldſmith.

So deſert is the view before us, that we can hardly diſcover an ſubject either for flattering or malicious criticiſm. There i ſcarcely a tree to be ſeen, and the few which are left, are ſ completely ſtripped of their verdure, that it is almoſt impoſſibl to diſcover any other than withered leaves and ſhattered branches The painter has had little trouble in the execution of his piece and if it is, as he has told us, a view in W---ſhire, we are ſorr the county ſhould have in it a ſpot ſo thoroughly wretched.

HONORABLE T----- L-----LL.

The Temple of Calumny.

The crowded figures which ſo abundantly ſwarm on every ſid of this painting are certainly characteriſtic, and ſuitable to th times. To pay their court to ſo courteous and frequented a god deſs as Detraction, is a pleaſing office to more than one half of th world. Thoſe who have no cauſe for entering the ranks, will rea-

dil

dily invent ſome plea in their defence; ſo that calumny is in little danger of being neglected. The painter has been very ſevere in the diſplay of his perſonages. We recollect ſeveral living faces in the groupe, and particularly one whole family in the male branch. An old man and his three ſons, all eager in paying their devoirs. *N. B.* Theſe ſuitors ſeem to have once been votaries to the goddeſs Flattery.

J---S M--PH--SON, Eſq.

Arachne changed to a Spider.

The artiſt has ſo ordered the machinery of his piece, that we behold Arachne in all her glory on one ſide the canvas, and an overgrown Spider, ſuppoſed to be the ſame lady in a ſecond form, on the left. The coloring is very nicely laid on, and the character finiſhed with great juſtneſs. The Spider, which is of ſuch a magnitude as to admit expreſſion of features, ſeems to lament her falſely placed ambition, when in her priſtine ſtate; and through a reſolution to put an end to every thing which may boaſt of merit, appears ſcattering her poiſon over an edition of Homer's Iliad.

DUKE OF M--CH----R.

A whole Length of Phaon.

There is a boldneſs in the execution of the figure. Its attitude is ſtrikingly critical, and preſerves a maſterly correſpondence of beauties, that forcibly attracts our admiration. The features are noble, particularly the upper part of the face, which diſplays an elegance of deſign, and height of painting, ſuperior to the unanimated deſcription of words.

EARL

EARL of M------D.

Lycurgus giving Laws to the Spartans.

We feel a pleaſure in being able, amongſt the variety o paintings which preſent themſelves to our conſideration, to con demn ſo few in terms beyond a friendly hint, or gentle caution The maſters engaged in this ſociety have been ſo critically nic in finiſhing their pieces, that there is little room for ſevere di approbation in any ſingle painting. That before us is com pletely executed, and in a ſtile ſomewhat different from the ge nerality of the collection. Lycurgus's figure is pourtraye with abundant delicacy, and preſerves a pleaſing antiquity i habit and features. We judge the painter to have uſed ſom art in diſplaying his hero we are unacquainted with, as th other counſellors, who compoſe the aſſembly, ſeem, on comp riſon, a mere ſet of moving wax-work.

LORD M--B---NE.

The Death of Narciſſus.

The unfortunate exit of this fond youth need not be repeate nor is it neceſſary to acquaint the reader how dangerous is t paſſion of ſelf-affection. So far as to the moral of the pie The merit of its compoſition is certainly viſible in every e belliſhment it contains. Narciſſus has all that languiſhing licacy of features proper for his character, and exhibits a ple ing and enlivened comment on Ovid's narrative. We think artiſt very great in the ſtile of painting he particularly follo and hope he will not loſe ſight of ſo engaging a ſubſtance.

LORD M---S---TH.

Folly mounted on a Car, drawn by Prodigality, Debauchery, Deluſion and Deceit.

rely the taſte of ſuch a painter muſt be highly vitiated, or he ld have indulged us with a more pleaſing diſplay of his genius. piece, however horrid the ſubject, is ſtill well executed. y is depictured in the character of a modern fellow of ſpirit, utred in the true ſtile of buckiſm, and as ridiculous in the eſs apathy of his features, as in the choice of his dreſs. The eſſed groupe are equally well deſigned, and ſatirized very em- natically.

2. The Figure of a Courtezan, full Length.

Whether his Lordſhip intended this for a Britiſh or a foreign --, one modern or antient, we pretend not to determine. She all the audacity and diſſimulation common to either time or ntry, and may be pronounced perfect---*in wickedneſs*. Should piece be intended for ſale, we counſel the world, for the ſake eir health and purſes, not to make ſo dangerous a purchaſe, er alluring features may tempt them to try---if there be poſ- originals of the kind.

HONORABLE GEN. M------N.

Whole Length of Annibal.

he veteran demands the tribute of applauſe moſt forcibly, nor we refuſe it to ſo noble a champion, or ſo admirable a paint- His perſonal grandeur and magnanimity are beautifully ex- ed in his figure and features, and charm us with the external ifications of a hero. The wounds he appears to have received, heart-felt circumſtances in attracting our applauſe, and excel-

lently deſigned by the artiſt, who, we think, merits a conſider ſhare of commendation.

LORD M - - - - - VE.

1. *The Death of Æſchylus.*

Hiſtory reports this poor fellow to have been ſlain, from the ſemblance of his head to the ſummit of a rock. Our readers m know it was a bald pate, and a bird of prey, through miſtake, fall a tortoiſe on it, with intention to break the ſhell. Unha Æſchylus' cracked ſkull paid ſorely for the experiment. The i is very naturally deſcribed in the piece, and the hapleſs vict bald crown moſt expreſſively depictured.

2. *Repreſentation of a huge Statue of Neptune, diſcovered in Ruins of Troy.*

Had not this painter been ſomething more than tolerable in compoſitions, the Preſident could never have ſuffered ſo unwi a piece to have intruded on the ſymmetry of the collection. On ting the extraordinary ſize of the painting, and the ſurpriſing b of the figure, we have no fault to find with this ſpecimen of artiſt's merit. The limbs of the ſea-deity are well finiſhed, the proportion critically obſerved. In ſhort, we may with re congratulate the country that poſſeſſes the original ſtatue of tremendous ſon of Saturn.

DUKE OF N - - - - - K.

The Death of Anacreon.

We ſhall leave moralizing on this untimely event to ſeverer tics, to thoſe more intimately experienced in the dangers ari

om the juice of the vine. To die by that which is deareſt to one, nnot, however, be thought, a very cruel fate, nor has Anacreon y extraordinary reaſon to grumble at his exit. The painter has ven us a very true and finiſhed portrait of a drunkard, and not mply a drunkard, but one of faſhion and quality; not that the ſage of his hero diſplays any thing beyond the uſual rank of Bac- analians. We diſcover Anacreon to have been of high blood by me diſtinguiſhing marks, unknown to common phyſiognomiſts, d unbelieved by thoſe who are not modern adepts in nobility.

LORD N--TH.

Atlas ſupporting the Univerſe.

A ponderous ſubject moſt ponderouſly deſcribed! The painter no fool, however. He has beſtowed a moſt immoderate bulk of ſh on his very conſpicuous character, and rendered him every y equal to the taſk required. After all theſe well-managed pro- ieties, we think the diſtortion of features in this gigantic porter, no means of a piece with his ſubſtantial powers of body. It is injuſtice to his corporeal accompliſhments, that his face ſhould ve the lie to their perfection.

LORD O----W.

The Fox and the Ape.

Vide Æſop.

The painter has enriched his fable with a variety of figures, all lerably executed. The Ape, whom Æſop had lately celebrated monarch of the beaſts, is diſcovered enſnared, and unwittingly trapped by the ſubtlety of Reynard. Words are unable to give juſt deſcription of the ſtrangely fooliſh figure he makes in his expected confinement. The Fox, who is reading him a lecture

on

on the changes of fortune, is pourtrayed with the features of a ſ tiriſt, and ſeems pointing the grand force of his arguments to t coronet, which totters on the depoſed ſovereign's head. In ſho the piece may be pronounced an admirable ſatire on the brute cre tion, and excellently calculated to the ſubverſion of coronet monkies.

DUKE OF Q----------.

1. *The Gates of Hell.*

Vide Milton's Paradiſe Loſt, book 2.

When we pay a compliment to the painter's excellence as artiſt, we cannot help forming very unfavorable ideas of him a man. To be ſo compleatly horrid in the execution of his ſubje ſhews a fertile genius, but by no means a liberal ſoul. Whe he could have extracted ſo many frightful ſpectres we cannot co ceive, unleſs from a depraved imagination, ever ready at terri machinations. We beg his pardon for ſtepping aſide from our gular plan, to condem him for what painters ſhould rather judg virtue than its contrary.

2. *The Death of Herod.*

This is the leaſt indelicate of the two proofs of our arti choice in his paintings, and will admit of ſome ſmall degree commendation. Herod is repreſented to be what depravity of m rals and profligacy of life muſt have rendered him, and excites us a kind of ſatisfaction at a judgment ſo merited, inflicted in critical a moment.

EARL OF R---B---Y.

The Hand of Munificence ſtopped by a Figure repreſenting Frug

The laſt perſonage is the only commendable beauty in the pi

r eye and complexion are figuratively calculated to convey a e repreſentation of her concern in the ſubject. Munificence nts much of that ſoftneſs and benevolence ſo neceſſary to her aracter. The natural degoût of the ſubject will, we expect, if e painter propoſes putting up his piece to ſale, prevent the ac- mpliſhment of his wiſhes.

EARL OF S-----CH.

1. *Mahomet's Paradiſe, with a Variety of Figures.*

The houries which compoſe the chief part of this painting, are ſt the merry wanton laſſes we are taught to expect from the ſeverations of their creator; nor are the happy ſouls juſt unched over from their mortal habitation leſs pleaſed with the uation. Unbounded love reigns throughout the whole. It is ther too highly colored in the back ſcenes, when examined by unintereſted connoiſſeur.

2. *The Traveller benighted.*

Our attention is drawn to a gloomy ſcene, which repreſents the ight far advanced, and diſcovering nothing to the view but wilds nd deſerts. The figure which compoſes the hiſtorical part of the iece, ſeems agitated beyond deſcription, and ſo bewildered in ruitleſs ſearch, that he finally reſigns himſelf to the direction of here chance. Such, at leaſt, are the obſervations we are led to nake on the ſubject, and ſuch the Traveller's expreſſion of fea- ures ſeems to authorize. We have only one fault to find with he piece in general, which conſiſts rather in the deſign than the xecution. The Traveller's pockets appear ſo completely charged with proviſion, that he may reaſonably wait the approach of morning, being in no great danger of *ſtarvation.*

SIR G. S---LE.

Magna Charta ſigned by King John.

We may call this a truly Engliſh piece from a truly capital maſter. Its ſubject is animating, and the execution of it magnificently beautiful. There cannot be found greater firmneſs and expreſſion of features, than in the viſage of the barons, who almoſt breathe the accents of liberty from the canvas. The artiſt bids fair for fame, and will, we hope, be as happy in the finiſhing of his pieces, as he is in the choice of his ſubjects.

VISCOUNT T-------D.

The Honey Moon.

The figures are prettily deſigned, but the coloring indiſcriminately laid on, and by much too faint. The gentleman wants that lively bloom neceſſary for a bridegroom, and the lady that glow of affection uſually ſeated on the cheek of a bride. The attitudes are good, but ſeem incapable of producing the effect deſigned by the painter. We think he might better have called his piece, "A Satyr and Venus," and are ſorry to ſay we have no very promiſing hopes of this artiſt's future claims to our patronage—at leaſt in love ſubjects.

LORD V------A.

The ſacred Rights of Priapus.

Fye, fye, ſo obſcene an artiſt! How can we pretend to criticiſe the parts of a performance, where the whole is too ſhocking to bear examination. Whatever may be the future fate of this immodeſt piece of painting, the reader may be aſſured it is too well executed to be deſerving a place in any exhibition.

LORD V-NE.

Jaſon in the Embraces of Creuſa.

A very chaſte, moral, and virtuous performance! Jaſon has his viſage all the fear of a huſband, who expects every moment be ſurprized by his lady, and Creuſa turns aſide her head as if oſt cordially unwilling to conſent to the intruſion. Whether it meant to ſhew how conſcious guilt is in the commiſſion of its imes, or how admirable we can diſfigure our illicit intentions nder the maſk of hypocriſy, we cannot abſolutely determine. owever, the painter has made his characters anſwer the double rpoſe.

FINIS.

LORD V-NE.

Jason in the Embraces of Creusa.

A very chaste, moral, and virtuous performance! Jason has in his visage all the fear of a husband, who expects every moment to be surprized by his lady, and Creusa turns aside her head as if most cordially unwilling to consent to the intrusion. Whether it be meant to shew how conscious guilt is in the commission of its crimes, or how admirable we can disfigure our illicit intentions under the mask of hypocrisy, we cannot absolutely determine. However, the painter has made his characters answer the double purpose.

FINIS.